

# CATALOGUE

## SELECT COLLECTION

OF

## GENUINE AND CAPITAL DRAWINGS,

BY THE

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COMPRISING

## SPECIMENS

OF

THE FOLLOWING, AND OTHER GREAT MASTERS:

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COLLECTED AT A GREAT EXPENCE.

Many of them obtained, by particular Friendship, out of some of the  
first Cabinets Abroad.

Which will be SOLD by AUCTION,

Under the Direction of

MR. T. PHILIPE,

AT HIS ROOMS, IN

WARWICK STREET, GOLDEN SQUARE,

(ADJOINING THE CHAPEL,)

On WEDNESDAY, APRIL 22, 1801, and Three following  
Days, at Twelve o'Clock.

To be viewed Two Days preceding the Sale, when Catalogues  
may be had.

COMMERCIAL TRA. MINT

VARIETY

ADY WEA

## CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any Dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No Person to advance less than 1s. above Five Pounds, 2s. 6d. and so in Proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in Part of Payment of the Purchase-money; in Default of which, the Lot, or Lots, so purchased to be immediately put up again, and re-sold.

IV. The Lots to be taken away, with all Faults, at the Buyer's Expence, within three Days after the Conclusion of the Sale; and the Remainder of the Purchase-money to be absolutely paid on, or before, Delivery.

V. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; and all Lots uncleared within the Time aforesaid, shall be re-sold by public or private Sale, and the Deficiency (if any) attending such Re-sale shall be made good by the Defaulters at this Sale.

- 11 A small woody landschape, full of figures, seemingly a march of soldiers, by ditto—pen, with red chalk wash, and Indian ink—fine
- 12 Pair of landschapes, with figures, &c. by *Verstraaten*—black chalk, and colour—fine
- 13 A Tabagie, by *Heemskerck*—four figures smoaking and drinking—a masterly design, in red chalk, from the collection of *Ploos*
- 14 A cat, by *Goltzius*—very fine pen
- 15 A landschape, with ruins, in Italy, lightly and elegantly touched, in Indian ink and bistre, by *B. Breemberg*
- 16 A pair of charming little landschapes, with sheep, by *Meyer*, in his best time—delicately and freely handled in Indian ink
- 17 A landschape, by *WATERLOO*, a wood scene, with figures, touched with breadth and spirit, in a very skilful manner—Indian ink, on blue paper, heightened
- 18 A landschape, by *ditto*, with a large trunk of a tree—a masterly design, in the same manner
- 19 An Italian landschape, with a Shepherd and small flock, washed with freedom, in Indian ink, by *J. Vander Does*, in 1650
- 20 A woody landschape, on the bank of a canal—a tasteful design, by *De Vlieger*—black chalk, on blue paper, heightened
- 21 A pair of mountainous, rocky landschapes, by *ditto*, in black chalk, skilfully and freely washed in Indian ink
- 22 A saint preaching to monks, by *Ostavius van Veen (Ostovenius) the master of Rubens*, in 1609—pen and bistre, heightened
- 23 A tasteful landschape, with figures and cattle—fine pen and Indian ink, by *Ter Himpel*
- 24 A village landschape, with a winding road, by *Barent Gaal*—black chalk and bistre, fine
- 25 A boy's head, by *J. de Wit*—free pencil, in red chalk wash, and Indian ink
- 26 Dogs, in a landschape, by *FYT*—a masterly design, in black chalk and Indian ink
- 27 Three landschapes, by *Van Goien*—two in black chalk, and Indian Ink; the other, neat pen, on vellum
- 28 A pair of small landschapes, by *ditto*—black chalk and Indian ink—very fine
- 29 Two—an Italian landschape, with ruins, free pen and bistre; and a singular Locust, in colours
- 30 Venus and Adonis, &c. by *Theodore van Kessel*—a fine pen design, highly finished

717144 A 153 62 Elkin Mathews, etc., for R. W. Chapman

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## CATALOGUE.

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### First Day's Sale.

WEDNESDAY 22d of APRIL, 1801.

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#### DUTCH SCHOOL.

#### VARIA.

**LOT**

- 1 TWO of boys, in black chalk, oval, by *Van de My*,  
disciple of *W. Mieris*
- 2 Lady and child, by *P. v. Werff*—black and white chalk,  
on blue paper
- 3 Bust of an old man, by *Abraham Janssens*, the co-tempo-  
rary and rival of *Rubens*—black chalk, on blue paper,  
great character
- 4 July-flowers, by *Gildemeester*, (amateur, lately deceased.)  
*He painted for his amusement only*
- 5 An Italian landschape, by *J. Bischop*, in bistre—fine
- 6 A tasteful landschape, with a wind-mill on the banks of  
a river, figures fishing, pen, Indian Ink and bistre, by  
*Andriesjens*
- 7 Mills in the vicinity of Antwerp, by *Neyts*—fine pen and  
colour
- 8 A landschape, by *W. Schellings*—black chalk, on blue pa-  
per, heightened—a tasteful design
- 9 A Lyon, by *J. Bischop*, in bistre—very fine
- 10 A ditto, ditto—ditto

31 Two Italian landschapes, by *Bamboccio*—fine light pen and bistre

32 A study of three heads—two old men and a young woman, by *J. de Wit*—black and red chalk, stumped and heightened—very fine

33 A sea-piece, in a shower of rain, by *Kobel*—very fine, in Indian ink

34 A landschape, by *Dictz*—black chalk and Indian Ink, very fine

35 A pair of charming ditto, by ditto—uprights, with figures on horseback

36 A tasteful landschape, pen and bistre, by *Rutgers*, disciple of *Rembrandt*—rare

37 An old woman and child, by *S. van Hoogstraten*, disciple of *Rembrandt*—pen and Indian Ink—effect piquant

38 Pair of birds, in agreeable landschapes, by *Agricola*, highly finished in colours

39 An Italian landschape—a hilly wood scene—by *Isaac de Moucheron*—a peasant is watering a horse, with a cart, in the water on the fore ground—a piquant design, pen and colour

40 A beautiful Italian landschape, by *de Heusch*, in pen and bistre, highly and skilfully finished

41 A rich view, on a canal in Holland, by *K. La Fargue*, with boats, figures, and wind-mill, &c.—pen and bistre, with Indian ink, highly finished

42 A ditto, similar, by ditto, in the same manner

43 A pair of canal views in Holland, by *Beerestraten*—pen, Indian Ink and colour—very fine

44 A pair of sea pieces, by *Vander Pals*, after *Kobel*—pen and Indian Ink, very fine

45 A view of Arnhem, on the Rhine, by *De Beyer*, in 1742—free pen and Indian ink

46 A view of Abcoude, near Amsterdam, by ditto, in 1745—in the same manner

47 A pair of charming landschapes, by *Van Goyen*, in 1652—one is a view on the bank of a river, with boats and figures; the other an in-land view, with figures going a hunting, and pasture fields, with cattle

48 A pair of landschapes, with wild foul, by *P. Holsteyn*—very fine, and highly finished, in colours

49 A landschape—a farm house, with a pasture field and cattle, &c. by *Ruysdaal*—pen and Indian Ink, fine

50 A charming landschape, by *Herman Sachtleven*, lightly and delicately touched with pen, bistre, and Indian ink

51 A pair of landschapes, by *Rademaker*, light pen and Indian ink—fine

52 A landschape, with a shepherd piping to his flock, by *W. Buitewegh*—*very fine, in Indian ink*

53 A pair of landchapes, wood scenes, by *Koning*, in *bistre*—*very free, in a great style*

54 A capital landschape, by *RUYSDAAL*—*Indian ink, on blue paper—capital*

55 A picturesque landschape, on the bank of a canal in Holland, by *Van Goyen*, in *black chalk and Indian ink*

56 A landschape, with figures travelling, by *P. Molyn*, in *black chalk and Indian ink—very fine*

57 A tasteful ditto, by *Henry Naiwicx*—*pen and bistre—ditto*

58 A mountainous landschape—view of Lyons—by *Jacob de Heus*—*lightly and delicately touched with pen, and washed with Indian ink*

59 A landschape, by *Hollar*—*view of Pullingen, on the Danube—pen, Indian ink, with bistre—very fine*

60 A ditto, by ditto—*Ruddesheim and Bingen, on the Rhine, 12 May, 1636—very fine, in the same manner*

61 A landschape, by *Albert Meyering*, *free pen and Indian ink—very fine*

62 A capital landschape, by ditto—a mountainous scene, with a river traversing the fore ground—*pen and bistre, highly finished*

63 View of the Abbey of Rynsburg, by *CUYP*—*masterly design, in black chalk, bistre and colour*

64 Two heads of cows, by *DITTO*—*black chalk, with Indian ink and red chalk wash—very fine*

65 A capital design of two dogs, in a landschape, by *DITTO*—*pen, with Indian ink and bistre*

### ITALIAN MASTERS.

66 Venus and Cupid, by *Baptista Franco*, *masterly pen—bust of a young man, in red chalk, by ditto, on the back*

67 A group of three persons speaking to a boy—*pen and Indian ink, by Salvator Rosa*

68 Three men kneeling before an altar, by *Zuccaro*—*fine pen and bistre*

69 A group of three saints, in monastic habits, by *B. Schiavone*—*pen and bistre, very fine*

70 A subject unknown, by *Salviati*—*free pen and bistre, ditto*

71 A saint subject of eight figures, by *Georgio Vasari*, in the same manner—*ditto*

72 St. Catharine, by *Francesco Vanni*, *an elegant graceful design, in red and black chalk, handled with great delicacy*

73 Two, upon one leaf, by *G. Vasari*—emblematical designs, free pen and *bistre*

74 Two very narrow slip landschapes, by *Della Bella*; one a stag hunt, with minute figures, exquisitely touched

75 The death of the stag, by *ditto*—fine pen and Indian ink

76 A group of five figures, by *Parmeggiano*—pen and *bistre*, on blue paper, heightened

77 A sheet, with sketches on both sides, by *Carracci*—free pen

78 A leaf of studies, on both sides, by *Polidoro*—very fine, in red chalk

79 The Guardian Angel, by *Pierino*—fine pen and *bistre*, on brown paper, heightened

80 The Annunciation, by *Parmeggiano*, *bistre* and Indian ink, on ochre ground—on the back is a lady standing, in the same manner

81 Minerva and a boy, by *PRIMATICCIO*, hexagon form, pen and *bistre*, on a brown ground heightened, very fine, for the picture at *Fountainebleau*

82 Venus and Cupid, by *DITTO*, a beautiful design in the same manner, octagon form

83 A female figure, with an arrow, and Cupid drawing his bow, by *ditto*—a charming design, in the same manner, on blue paper, from the *Crozat cabinet*

84 Diana with her nymphs, with dead game, Cupids, &c. by *La Fage*—a beautiful pen drawing, with Indian ink—a design for a fan

85 Moses found in the Nile, by *Le Sueur*—an elegant design, black chalk and Indian ink

### FLEMISM MASTERS.

86 A table, on which are placed a dead hare, a craw-fish, fruit, artichoaks, &c. by *Snyders*, in *bistre*

87 The fish-market, by *ditto*, in colours—a woman stands cheapening something—a curious drawing

88 A mountainous landschape, by *Breughel*, very fine pen, with Indian ink and a tinge of colour, done at *Nurenberg*, in 1614

89 A pleasant landschape, on the banks of a canal, with figures, by *ditto*—pen, a light wash of indigo

90 A beautiful landschape, by *ditto*—pen and colours—a harvest scene—many figures, some at work, others regaling

91 A capital landschape—wood-scene in Flanders—by *Lucas van Uden*—pen and colour, highly finished—one of his best

## DUTCH MASTERS.

## REMBRANDT.

92 A landschape, with a view of Amsterdam in the distance  
 —pen and bistre—the keeping is admirable

93 Masterly sketches on a piece of ass-skin, with a metal point

94 Two sketches of figures, with a broad pen, and Indian ink

95 Two ditto—pen and bistre

## J. LIEVENS.

96 A masterly landschape, !pencil, with bistre—a man fishing  
 on the fore ground

97 Two ditto, with a broad pen, one upon India paper

98 A saint sitting—he is an old decrepid man, quite naked, except round the waist—pen and bistre, very fine

## CORNELIUS POELEMBURCH.

99 Studies in red chalk—a holy family, &c. very highly finished

100 Ditto—a scripture subject—ditto

101 Ditto—larger figures—females

102 Diana and her nymphs—pen and bistre

103 An Italian landschape, with ruins—Indian ink, in a free broad style

104 An Italian landschape, with ruins—a little picture in oil colour—very fine

105 Italian ruins—shepherds on the fore ground—painting in oil—ditto

## A. Van EVERDINGEN.

106 A landschape—a village on the bank of a river—the back ground terminating with trees—black chalk and bistre—very fine

107 Two hilly and rocky landschapes, with pines and other trees—masterly, in pen and bistre

108 Two landschapes—views in Norway—masterly designs, in pen and Indian ink

## VARIA.

109 Two busts, one of a boy, the other of a laughing peasant, by *Jordaens*—red and black chalk—very fine

110 A Dutch peasant, sitting in a tabagie, by *Cornelius Du-sart*—highly finished in colours, upon vellum

111 The knife-grinder, by *Ad. Ostade*, a free and masterly sketch for the print, etched by himself

112 A landschape, by *HOBBERMA*—free pen and Indian ink, with a tinge of colour—rare

113 A ditto, by *DITTO*—in the same manner

114 Holy Family, by *A. van OORT*, the master of Rubens—fine pen and bistre

115 St. Marc, the Evangelist, by *CORNELIUS VISSCHER*, capital, in black chalk—the original design for the print, engraved by this celebrated artist

116 The country fair—a masterly sketch, by *Isaac van Ostade*—pen, with Indian ink, and a tinge of colour

117 A foraging party, or rather the hay-market of a horse encampment, by *Langendyck*—capital, in Indian ink

118 A pair of capital landschapes, with cattle, by *A. Klomp*—black chalk and colour

119 A landschape—a farm-house near a high road—by *Kon-ing*, disciple of *Reutel andt*, pen and bistre, producing a fine effect

120 A landschape—view on the Downs, near Scheveling, by *De Vlieger*—Indian ink, with a slight tinge of colour—very fine

End of the First Day's Sale.

## Second Day's Sale.

THURSDAY, of 23d APRIL, 1801.

### DUTCH MASTERS.

### VARIA.

#### LOT

- 1 **T**WO landschapes, by *Ploos*—pen, Indian ink and *bistre*—*free*
- 2 Two—a title, by *Le Prince*, fine pen and *bistre*; and *Venus*, with *Cupid*, &c. in black chalk, by *Boucher*
- 3 A landschape, by *Schelling*—a *wood scene*—black chalk, on blue paper, heightened—*free and masterly*
- 4 A pair of pleasing landschapes, by *Ploos*—fine pen, Indian ink and *bistre*
- 5 Seven of insects, &c. by *Henstenberg*, *Cuyp*, &c. exquisitely finished in colours
- 6 Two, by *Bartolomeo Breenberg*, &c.—a boy asleep, and a young man drawing—*red chalk and bistre*
- 7 A woody landschape, by *K. L.* free pen and Indian ink, with a little *bistre*
- 8 Pair of beautiful high-finished landschapes, by *Coliber*—in *bistre*, with a little colour
- 9 A landschape—a small village—by *Goblé*, in *tinis*—very free and masterly
- 10 A study, for a wolf hunting, by *Snyders*—masterly pen and Indian ink
- 11 Two landschapes, by *V. Klots*—masterly pen and Indian ink, in 1674
- 12 Portrait of a young dumb man, conversing with his fingers, by *Vanden Berg*, of *Alkmaar*, masterly pen drawing

- 13 A capital landschape, by *De Vlieger*—pen and Indian ink, on blue paper, heightned
- 14 A pair of sea-pieces, by *Old Schouwman*, charming, in colours
- 15 Two of horses, by *Verbecq*—masterly pen, black chalk and Indian ink
- 16 A landschape, by *Ter Himpel*—a harvest scene—pen and Indian ink—very fine
- 17 A landschape, with an old castle, by *Roghman*—masterly, in black chalk
- 18 Shepherds, driving their flock, by *Vander Does*—a masterly and vigorous design—pen and bistre
- 19 A landschape, with ruins, by *Adrian Vande Velde*—Indian ink, very fine
- 20 A ditto—a wood-scene—by ditto—capital, in the same manner
- 21 A Tabagie, by *Sebastian Vrancx*—spirited pen and bistre
- 22 A flower-piece, by *Jan van Os*—very fine, in colours
- 23 An old woman, whole length, by *Lievens*—a vigorous, high-finished drawing, in Indian ink and bistre
- 24 Soldiers refreshing at the door of an inn, by *H. Verschueren*—pen and Indian ink—very fine
- 25 Three birds, in a landschape, by *Schowman*—very fine, in colours
- 26 Two birds, in a landschape, by ditto, in the same manner—ditto
- 27 Two tasteful landschapes, by *Goblé*—one in colours, very fine; the other in Indian ink, ditto
- 28 Portrait of a young gentleman, aged 22, richly habited, by *Sir Balthazar Gerbier*, in 1616—half length, in an oval—over his head is a shield, charged with a cross, and a spread eagle, with an appropriate motto, in French, round the oval
- 29 A pair of charming sea-pieces, by *De Vlieger*—black chalk and Indian ink, highly finished
- 30 A small landschape, by *Adrian Vanden Velde*—beautiful, in Indian ink
- 31 A landschape, en grisaille, by *J. Schellincx*—fine

### ANTIENT MASTERS.

- 32 Two scripture subjects, by *Dirk Van Haerlem*—Wise-men's offering, and Christ among the Doctors—pen, on an orange ground

33 The Angel appearing to the shepherds, by *Wolgemuth*,  
1518—*fine pen, on a dark ground, heightened—a curious  
design*

34 A landchape, with a concert, and figures dancing, by  
*Antonio Mol*, in 1587—*free pen—rare*

35 Two landschapes, by *Albert Altdorffer*, in 1534 and 1536  
—*and another on the back of one of them—free pen—from  
the cabinet of Mariette*

36 Three figures, in conversation, by *Giacomo Bellini*—*bis-  
tre, on a green ground, heightened—curious*

## ITALIAN MASTERS.

### VARIA.

37 Two leaves of saint subjects, by *Tintoret*, one on each  
side—*free pen and bistre*

38 An ecclesiastic sitting in a chair, by *Denis Calvert*, disciple  
of *Titian*—*red chalk, on blue paper*

39 A groupe of three figures, by *Claude*, in *bistre*

40 A landschape, by *ditto*, in *bistre and red chalk wash*

41 An historical subiect, by *Paolo Veronese*—*very free, in  
bistre*

42 Nativity of the Virgin, by *Zuccharo*—*pen and bistre—a  
similar subject on the back*

43 A saint subiect, by *Lazaro Baldi*—*pen and Indian ink—  
from the Crozat cabinet*

44 Madona and Child, with St. John Baptist and a mitred  
saint, by *Josephino*, in *red and black chalk—very fine*

45 An old blind man, with a youth and a child, by *ditto*,  
in *red and black chalk—a ricalco—very fine*

46 Two—Minerva, and St. Helen, by *ditto*, in *the same  
manner, with designs on the back of each, from Sir P.  
Lely's collection*

47 A sybil, by *Andrea del Sarto*, in *red chalk*

48 A leaf of various scripture subjects on both sides, by  
*Tintoret*—*pen and Indian ink, on red ground, heightened*

49 Two of beggar boys, by *Morillio*—*broad free pen, and  
Indian ink, with red chalk wash*

50 Two, by *Carlo Maratta and Picart*, in *red chalk*

51 A historical subiect, by *Theodore van Thulden*, after *Pri-  
maticcio*—*fine, in black chalk*

52 Adoration of the shepherds, by *Barroccio*—*free pen and  
bistre—fine*

53 Coronation of the Virgin, by *Titian*—pen and *bistre*, on blue paper, heightened—capital

54 Mary Magdalen in the house of the Pharisee, by *La Fage*—pen and Indian ink, on vellum—capital

55 A landschape, with a figure playing on the *German flute*, by *Giorgione*—pen and *bistre*, on brown paper, heightened

56 A curious landschape, by *Polidoro*—pen and Indian ink, on a brown ground—figures on the back—pen

57 A man, largely draped, standing, by *Gentile Bellini*—stumped, red chalk

58 The Resurrection of J. C. by *Bagnacavallo*—pen and Indian ink—capital

59 A man, drawing, by *Carracci*—free pen and Indian ink

60 A group of three women, with a child, by *Andrea del Sarto*—Indian ink, on a red ground, heightened, from the cabinet of *Tonneman*—capital

61 A landschape, by *Guercino*, free pen, with pen-sketches on the back, from *Mariette's cabinet*

62 A ditto, by *Lodovico Carracci*—free pen—three figures sitting on the fore ground drinking, from the same cabinet

63 St. Raymond, by ditto—free pen

64 Prometheus, by *Girolamo da Carpi*—free pen and *bistre*, on a red ground, heightened

65 Two, by ditto, &c.—pen and Indian ink, on coloured ground, heightened

66 Madona and child, with two angels, by *Parmeggiano*—pen and Indian ink, on grey paper, heightened—very fine

67 A landschape, by *Anibal Carracci*—free pen—very fine

68 A ditto, by ditto, with figures in conversation—very fine, in the same manner

### GERMAN MASTERS.

69 Two, by *Elsheimer*—a landschape, with cattle, &c., freely washed with Indian ink; and figures, in a landschape—a free pen sketch

70 Satyr, in the house of the peasant, by ditto, in chiaro scuro

71 The Nativity, by *Jan Swart*—pen and Indian ink, on a blue ground, heightened—a vigorous design

72 A capital landschape, with figures, by *Dietricy*—free pen and Indian ink—dated 1730

73 A ditto, with ditto, in the manner of *Both*, by ditto—pen and Indian ink, with *bistre*, very fine—dated 1732

## By HOLLAR.

74 View of Wuntzen, on the Danube—*pen and colour—fine*  
 75 View of Oberwinter, on the Rhine, *in the same manner,*  
     *dated 6th May, 1636*  
 76 View of Ober Atteich, on the Danube, *in the same man-*  
     *ner*  
 77 Bonn, on the Rhine, *in the same manner, dated in 1636*  
     *N. B. These were drawn by Hollar, while in the*  
     *suite of the Earl of Arundel, returning from Vienna*

## FLEMISH MASTERS.

78 Two—St. Mathew, by *Diepenbeck—very small, pen and*  
     *bistre, and a bust, by Vandyck, in black chalk—very fine*

## By F. POURBUS.

79 A gentleman's portrait, *a bust—red and black chalk, skil-*  
     *fully stumped to the colour of nature*  
 80 A ditto—*pleasing countenance, with a small red beard, in*  
     *the same manner—very fine*  
 81 A ditto—*more elderly, with a small black beard, in ditto*  
 82 A ditto of an elderly lady in a ruff, *in the same manner—*  
     *very fine*  
 83 A gentleman's portrait, bald-head and peaked beard—  
     *beautifully coloured, in the same manner*

## DUTCH MASTERS.

84 A pair of landschapes, by *Goblé, (now dead) tastefully cho-*  
     *sen, and skilfully designed in black chalk*  
 85 A capital ditto, with a draw-bridge, by *ditto, in the same*  
     *manner*  
 86 A landschape, by *J. de Grave—a wood scene, very mas-*  
     *terly, in Indian ink*  
 87 A ditto, by *Vander Laan—ditto—very fine*

## HENRY AVERKAMP,

*Otherwise named STOMME VAN KAMPEN, lived*  
*Temp. Ja. I.*

88 Winter amusements in Holland—*on the fore ground, a*  
     *fashionable party is drawn on the ice, in a trainéau; the*

horse richly caprisoned, and adorned with plumage—a spirited design, in colour

89 A sea-storm, and ship-wrecks on the coast of Holland, near Scheveling—on the sands appear several persons in great distress for the fate of the persons on board, *in the same manner*

90 A view of one of the Dykes in Holland, with figures, *in the same manner*

91 A large pasture field, with a town in the distance, *in the same manner*

92 A charming little landschape, with passengers landing from a small yacht at anchor—the back ground represents a fortified town—very fine, in 1623, *in the same manner*

### REMBRANDT.

93 Abraham putting away Hagar, *a free pen sketch, very fine, from the cabinet of Ploos*

94 A view of Dort—*free pen with Indian ink and bistre, very fine*

95 Christ among the Doctors, *a capital and masterly design—pen, Indian ink, and bistre*

### A, CUYP.

96 A rocky landschape, with a waterfall, *a vigourous design in Indian ink*

97 An extensive flat landschape, with a river meandering thro' it, a town in the middle ground—a capital design in black chalk

98 A CAPITAL LANDSCAPE, with trees, and a shepherd with his flock—*masterly black chalk, Indian ink and colour*

99 A capital ditto, with cattle, *in the manner of Cuyp, by Van Stry—black chalk and colour*

N. B. This drawing deceived one of the first connoisseurs in Holland, to whom Van Stry sold it for an original Cuyp

### VARIA.

100 Monks fighting, by Cornelius Du Sart, in 1690—a circle, painted on vellum, in water colours

101 The baptism of J. C. in the river Jordan, by Cornelius Poelemburg, in red chalk, highly finished,

102 The adoration of the shepherds, by ditto, highly finished, *in the same manner—very fine*

103 Ruins of the castle of St. Elmo, by Asselyn, (Crabbetje,) —*pen and Indian ink—very fine*

104 Portrait of a gentleman, in a cloak and round hat, sitting, by Jacob de Bakker, black chalk on grey paper, heightened, with a touch of red chalk—a skilful and masterly design, fine as Vandyck

105 Ditto of a young man, whole length, standing, by ditto, in the same manner—equally fine

106 A landschape, with domestic fowls, by Schouman, after Hondekocster—very fine, in colours

107 A ditto, a similar subject, with a cock, peacock, &c. —ditto

108 A capital landschape—view of a city—by Herman Sachileven, in chalk and bistre, handled with the greatest freedom and skill, from the cabinet of Ploos

109 Two busts of old women—one profile, the other nearly front view, in colour, lightly and skilfully touched, from the same cabinet

110 A pair of extensive and beautiful landschapes, by A. de Haen—harvest scenes—views from nature, the names of the places in the margins at bottom doubled back—pen, with Indian ink and bistre—highly finished

111 A flower-piece, with insects, in water colours, on vellum, by J. de Ghelju, in 1652—very highly finished

112 A landschape, by Old Hakker—a large tree on the foreground—a masterly pen design, washed with bistre

113 A capital romantic landschape, with cattle, &c. by Klengel, (disciple of Dietricy,) vigorously and masterly washed with Indian ink and colour

114 A tabagie, by Esaias Vande Veldc, in 1622—a capital design, EN GRISAILLE, from the cabinet of Ploos

115 A flower-piece, by Berninck—very fine and highly finished in water colours, from the same cabinet

116 A ditto, with grapes, peaches, &c. by ditto—equally fine, from the same cabinet

117 A capital landschape, by Ruydsaal, black chalk and Indian ink—very fine

118 A subject from the Apocalypse, by G. van Schooten, a vigorous design, in a great style, Indian ink, on dark paper, heightened—sketches of Hercules and Dejanira, in the same manner, on the back—from the cabinet of Ploos

119 A pair of romantic views in the Alps, with a waterfall, &c. by Wust, in distemper—very fine

120 A pair of ditto, in Styria, with waterfalls, &c. by Weirrotter, in 1769—in black chalk, heightened—very fine

End of the Second Day's Sale,

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## Third Day's Sale.

FRIDAY, 24th of APRIL, 1801.

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### DUTCH MASTERS.

#### VARIA.

LOT

- 1 A Gentleman's head, by *Pourbus*, lightly and delicately touched, in colour
- 2 An extensive and rich landschape, by *P. Koningh*, in *bistre*
- 3 Two beautiful circles, views in Rome, by *L. Cruyl*—*ST. PETERS* and *THE CAPITOL*, with a great number of minute figures, very highly finished—pen and *bistre*, on *vel-lum*
- 4 Two ditto, by *ditto*—*THE COLISEUM* and *MONTE CAVALLO*, with figures, &c. finished as the foregoing lot
- 5 Three ditto, by *ditto*—*THE PANTHEON*; *ST. PETERS*, in profile; *ROME*, from the *Tyber*—all in the same exquisite manner
- 6 A pair of landschapes, by *Abraham Bloemart*; one with the Rape of *Ganymede*—black chalk, pen and *bistre*—very fine
- 7 A pleasing landschape, by *Blyhoft*, in colours
- 8 A sea-piece, by *Scott*, finished upon the sketch of *William Vanden Velde*—very fine
- 9 A flower-piece, by *P. van Loo*, highly finished, in colours
- 10 A pair of mountainous landschapes, with figures, by *Herman Sachtleben*—black chalk, Indian ink and *bistre*—touched with great freedom
- 11 A landschape, with snipes, &c. by *Schouman*—very fine, in colours
- 12 A singular bird, on a branch of a tree, by *ditto*—*ditto*

13 A capital landschape, by *Karel La Fargue*—black chalk and Indian ink—view near Rotterdam

14 A landschape, by *Swanevelt*—free pen—a tasteful design

15 A ditto, by *Achtschellinx*—a vigorous design, in Indian ink and bistre, with some colour—rare

16 A capital high finished landschape, by *CATS*—view on the banks of a canal—Indian ink

17 A sketch for a picture of a society in Haerlem, consisting of twelve persons, by *Franc Hals*—they are sitting at an entertainment—the picture is painted in the Princen Hof of that city—freely designed, in black chalk

18 Boors in a tabagie, by *A. Both*—masterly pen, washed with indigo

19 A landschape, by *Hobbema*—a vigorous design, in Indian ink, with a tinge of colour

20 An African landschape, with a pair of guinea fowls, or pintadoes, by *Schouman*, in 1744—capital, in colours

21 A pair of exquisitely high finished views in Italy, by *VAN-  
DER ULFT*—full of figures, circles in colours

22 An Italian landschape, by *P. Monninx*—a tasteful design, pen and Indian ink and colour, from the cabinet of *Ploos*

23 Pair of winter views in Holland, by *L. Bachbuysen*—figures skating, &c. very free pen and bistre

24 Pair of sea-pieces, by ditto—fine pen and bistre, lightly and delicately handled

25 A landschape, by *Adrian Vanden Velde*—wood scene—very fine, in Indian ink, from the Crozat cabinet

26 A landschape, by ditto, with two cows in a field, a tasteful design, in the same manner

27 A ditto, by *Jan Lievens*—a tasteful wood scene, masterly pen

28 A ditto, by ditto, equally tasteful—a river crosses the foreground, and fishermen are hauling a net, on Indian paper

29 A ditto, by ditto—very fine, a river also crosses the foreground, and in a corner several females are bathing, on Indian paper

30 A bull, by *POTTER*—a charming little design, in Indian ink

### ITALIAN MASTERS.

31 Two, by *Fr. Bolognese*, free pen landschapes

32 Two, by *Palma*, &c. the Plague at Venice, pen and bistre—and a group of boys—ditto

33 An emblematical subject, by *Taddeo Zuccaro*, free pen and *bistre*, from *King Charles the First's collection*

34 Dead Christ, with the Maries, &c. by *Luca Penni*, a capital composition of nine figures, highly finished, pen and Indian ink, from the cabinet of *Isaac Walraven*

35 Two—*Eccé Homo*, and dead Christ, by *Lodovico Carracci*, free pen and *bistre*, from the cabinet of *Zoomer* and of *Crozat*

36 The birth of Achilles, by *Pietro Testa*—free pen and Indian ink

*N. B. This design is etched*

37 The Marriage at Cana, by *Tintoretto*, pen, Indian ink and *bistre*, heightened; with the etching after it, by *Fialetti*

38 Holy Family, by *Pietro Testa*—free pen and *bistre*

39 St. Catharine, by *P. da Cortona*—masterly design, in black chalk—form of an arch

40 A saint receiving the communion, by *Bernardo Poccetti*, pen and Indian ink, very fine—an arched drawing, from the cabinet of *Mariette*

41 Two on one leaf, Venus and Cupid, by *Parmeggiano*, pen and Indian ink; fine, and a head, by *Guercino*, in black chalk, from *ditto*

42 Christ, with Mary in the garden, by *Castiglione*—free pen and *bistre*, from *ditto*

43 Anibal Carracci, sitting in his study, painting, by himself, in red chalk—masterly sketch

44 The funeral of St. Agatha—aut *Titiani*, aut *JOAN. DE CALCAR*, ejus alumni—free pen—from *Mariette's cabinet*

45 St. Francis receiving the child, by *Carracci*, free pen and *bistre*, from the cabinet of *Mariette*

45 The Conversion of St. Paul, by *Luca Giordano*—black chalk and *bistre*, on blue paper, heightened—capital

47 A landschape, by *Bolognese*, designed in a great and tasteful manner, with figures—free pen

48 A leaf of studies, by *Guercino*, on both sides—graceful designs, in red chalk

49 A warrior, by *ditto*, half length—free pen and *bistre*, well finished

50 Archimedes, by *ditto*—a vigorous design, in red chalk

51 A capital landschape, with many figures, at the baptism of the Eunuch, by *FRANCESCO BRIZIO*—masterly pen. *Fuit olim comitis Malvasiae, et deinde D. P. Crozat, nunc ex collectione, P. J. Mariette.*

52 A naked youth, supporting a curtain, by *Josephino*—an elegant design, in black chalk, from the collection of Sir P. Lely

### PARMEGGIANO.

53 Madona, with the child asleep, masterly, in red chalk, from the cabinet of *Jabach*

54 A leaf of studies, in the same manner, from the same cabinet

55 Holy Family, with St. John, an elegant design, in black chalk

56 Two on one leaf, by *Parmeggiano* and *Simone da Pesaro*, in red chalk—both very fine

57 Three on one leaf—Cupid, and a bust of the Madona, by *Parmeggiano*; and St. John Baptist, by *Guido*—all very fine, in red chalk

### VARIA.

55 Free pen studies, by *Julio Romano*, on both sides, for an historical subject

59 An emblematical subject of the Madona, by *BISCAINO*—free pen and bistre—very rare

60 Adoration of the shepherds, by *Sebastian Bourdon*—a capital design in bistre, heightened

61 A similar subject, by *Jean Cousin*—pen and Indian ink, on blue paper—very fine

### FLEMISH MASTERS.

62 Studies of heads, &c. by *Jordaens*, in red and black chalk

63 A landschape by *Adrian van Niculandt*—pen and Indian ink very fine

64 A ditto, by *William Nieulandt*, in 1605—charming light pen, from the cabinet of *Ploos*

65 A mountainous ditto, by *Joes de Momper*—a free pen design, with colour

66 A landschape, with figures, by *Breughel*—very fine, in colours

67 A landschape, view on the Schelde, with a town, and boats, by ditto, free pen with indigo, &c.—capital

68 A ditto, by ditto, fecit in *Praga*, 1624—free pen with Indian ink, and indigo—fine

69 The Annunciation, by *J. Bockhorst*, alias *Lang Jan*, a capital design in oil colour, from the cabinet of *Mariette*

70 A capital emblematical subject, by *J. Jordaeus*—black chalk, Indian ink, and bistre

71 Figures returning from the chace, by *ditto*, the subject is placed within a rich ornament—a capital and vigorous design, in colours

72 A moral subject, by *ditto*—*KENT U SELVEN*—a study for the picture from which the fine print of *De Jode*, under the title of *Nosce Teipsum*, is engraved—very fine

74 A bust of a man, small life, by *Du Moutié*—an admirable old head, red and black chalk, stumped

75 The Nativity, by *J. van Cleef*—Indian ink, very fine

### GERMAN AND FRENCH MASTERS.

76 An old man, sitting, turning over a leaf of a book, by *Holben*, in colours in distemper, on vellum—highly finished

77 A small landschape, by *W. Baur*—in the middle ground stands an elegant temple, by the side of a river, surrounded by a grove of trees, a great number of figures of both sexes and all ages walking towards it—exquisitely finished, in distemper, on vellum

78 A boy's head, by *P. A. Wille*, 1776—fine, in bistre

79 Alexander in the tent of Darius, by *Bronkhorst*, after *Le Brun*, in water colours—exquisitely finished

### DUTCH MASTERS.

#### CORNELIUS POELENBURCH.

80 Studies in red chalk—*Vertumnus* and *Pomona*, &c.—very highly finished

81 Ditto, in *ditto*—*Venus* asleep, surprized by *Adonis*—highly finished

82 A landschape—an *Italian scene*—very fine, in Indian ink

83 A ditto—*ditto*, with ruins, &c. in the same manner—capital

84 A ditto, in the same manner—very fine

#### VAN GOYEN.

85 A landschape—view on the banks of a canal, black chalk and Indian ink, from the cabinet of *Ploos*—very fine

86 A ditto, *of the same description, dated 1653, equally fine, from the same cabinet*

87 A ditto—view in a town, *full of figures, with a canal in front, capital, dated, 1651, in the same manner, from the same cabinet*

88 A ditto—a country fair, *full of figures, dated 1651—capital, in the same manner, from the same cabinet*

### THEODORE Van KESSEL.

89 A tasteful landschape, *in Indian ink—a village scene*

90 A ditto, *similar, and very fine*

91 An Italian landschape—TEMPIO DI BACCHO—*pen and Indian ink, very fine*

### ADAM PYNACKER.

93 A tasteful landschape, *in Indian ink—rare*

93 A large ditto, *in the same manner*

### A. Van. EVERDINGEN.

94 A landschape—view on a river—with figures and boats *very fine in Indian ink*

95 A sea-piece, *very fine, in the same manner*

96 A Norwegian landschape, *very fine, in colours*

97 A pair of square landschapes—*Indian ink and bistre—very fine*

98 Ships in a stormy sea, *highly finished in colour:, and very fine*

99 A capital landschape, with waterfalls, *and a mill—very fine in colours, from the cabinet of Ploos*

### VARIA.

100 A pair of charming romantic landschapes, by Wagner, *in colours, in distemper*

101 A tabagie, by Ostade—*capital, in colours*

102 A capital, extensive landschape, *with a meandering river, by the elder Vanden Meer—pen and Indian ink*

### J. VANDEN MEER DE JONGE.

103 A landschape, with shepherds and sheep, *very fine, in black chalk, Indian ink, and colour*

104 A CAPITAL DITTO, with shepherds and sheep, *dated 1690, in colours*  
 105 Pair of landscapes, with sheep, *very fine, on vellum, in colours*

## ANTIENT GERMAN AND DUTCH MASTERS.

106 St. Andrew, by *Israel Van Meck*—pen, on blue paper heightened, from *Mariette's cabinet*  
 107 A young woman, half length, by *JOHN AB EYK*, silver point, on brown coloured ground, from the cabinet of *Ploos*  
 108 Crucifixion between two thieves—*IGNOTO*—pen, bistre, and Indian ink, on blue paper, heightened  
 109 Four figures standing, habited as bishops, by *John de Maubuse*—pen and Indian ink, on grey ground, heightened  
 110 A group of four heads, by *Lucas van Leyden*, free pen—very fine, from the cabinet of *Ploos*  
 111 Bust of a man, by *Diderick Jacobse*, pen, on a brown ground, heightened, from the same collection

## ANTIENT ITALIAN MASTERS.

112 Crucifixion between two thieves—*IGNOTO*—red chalk  
 113 A lady's head, in a devout attitude, by *ANTHONELLO DA MESSINA*, (born in 1390, died in 1455,) in a loose veil, thrown back, with long hair—silver point, on prepared ground, with Indian ink wash, a tinge of colour—very fine, from the same collection  
 114 A naked youth, running, by *MASSACCIO*, (1430,) silver point, on a prepared ground, heightened—very fine  
 115 A naked youth, standing, by *FRANCESCO MORONI*, (born at *Verona* in 1474, died at *Rome* in 1529)—Indian ink on blue paper, heightened  
 116 A young Bacchus, standing, holding a standard, by *RAFFAELLO DEL GARBO*, (Florentine)—silver pen, on prepared ground, heightened, with studies of heads let into an ornamented border, by *Vasari*, on the top of which is inscribed—*ex collectione olim G. Vasari nunc P. J. Mariette*

117 A lady's head, by PIETRO PERUGINO, *silver point*, on a grey prepared ground, heightened, with a touch of red chalk, fine, from the cabinet of Ploos

118 Sea-monsters, fighting, by ANDREA MANTEGNA—pen and bistre, heightened—very fine

119 A faint pilgrim, sitting, by Bernardino Poccetti—pen and red chalk, with Indian ink, heightened—very fine

End of the Third Day's Sale.

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## Fourth Day's Sale.

SATURDAY 25th of APRIL, 1801.

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### VARIA.

#### LOT

1 TWO small historical subjects—by *Tempesta*

2 A boy playing on the Tamborine, by *Vander Werff*—a fine masterly sketch, in Indian ink

3 A landscape, by *Verboom*, charmingly touched with black chalk, and washed with Indian ink

4 A landscape, by *REMBRANDT*, free pen and bistre

5 An old man and woman sitting, by *DITTO*—a vigorous free sketch, in colour

6 An old woman asleep in a chair, by *DITTO*, in red chalk, very fine, from the cabinet of Ploos

### ITALIAN MASTERS.

7 A landscape, by *ANIBAL CARRACCI*—free pen—very fine

8 A ditto, by *TITIAN*—free pen, and light greenish wash—ditto

- 9 The Annunciation, by F. ALBANO, *pen and bistre—an elegant design, from the cabinet of Mr. G. Hamilton, of Rome*
- 10 Madona and child, by ANDREA DEL SARTO—*very fine, in red chalk*
- 11 Bust of a lady, *size of life*, by PIERINO DEL VAGO—*black chalk, heightened from the cabinet of Ploos*

## DUTCH MASTERS.

### CORNELIUS POELENBURCH.

- 12 An elegant Italian landschape, with rocks and ruins—*black chalk, and Indian ink*
- 12\* A ditto, *with ruins, in the same manner*
- 13 A ditto, *with a thatched barn, in the same manner*

### P. MOLYN.

- 13\* A landschape, with Figures—*black chalk and Indian ink—dated 1655—very fine*
- 14 A capital ditto, with cattle, &c.—*black chalk, with Indian ink and bistre, dated 1658, from the cabinet of Ploos*
- 15 A pair of ditto—one, with a group of figures, dated 1659; the other, with figures and cattle, dated 1655—*both very fine, in the same manner*
- 16 A pair of ditto—one, a harvest scene—*both very fine, without date*

### VARIA.

- 17 A landschape, by WATERLOO, *in colours, in distemper—very curious and rare*
- 18 A capital Italian landschape, with equestrian figures, &c. by P. MONNINCX—*free pen, bistre, and indigo—rare*
- 19 A sea-port in the Levant, full of figures, by LINGEL-BACH—*pen and Indian ink, on Indian paper—CAPITAL—from the cabinet of Ploos*
- 20 A dancing boy, playing on the rummel-pot, by the CHEVR. VANDER WERFF—*masterly in Indian ink*
- 21 A pair of sea-pieces, by SCHOUMAN—*capital and masterly designs, in colours*
- 22 View of a village—*Laren*—by P. KONING (*disciple of Rembrandt, in 1651*)—*pen, Indian ink, and red chalk wash—very fine*

23 A woody landschape, by DITTO—*free pen and Indian ink, with a touch of red chalk—very piquant*  
 24 A capital rocky landschape, by DITTO—*pen Indian ink, and bistre—a grand piquant effect*

### STOMME VAN KAMPEN.

25 A capital winter view in Holland, *with many figures, mostly gipseys, some of whom are telling the fortune of the inhabitants of the village; another group of the same people are warming themselves at the fire, under the stump of an old tree—very fine pen, washed with colour*  
 26 Another capital winter view in Holland, with a multitude of figures, training, skating, and otherways amusing themselves on the ice—*spectators on the fore ground—in colours, partly washed, partly in distemper—one of the most capital designs of this agreeable artist*

### ALBERT KUYP.

27 A Rhine landschape—view of Arnheim—*black chalk, and Indian ink—very fine, from the collection of Ploos*  
 28 Another view of Arnheim, on the land-side, in the same manner, *very fine, from the same collection*  
 29 A capital picturesque landschape—*black chalk and bistre wash, with Indian ink*

### REMBRANDT.

30 The interior of a house, with a family, sitting near the fire—*free pen, skilfully washed in bistre, and producing a fine effect*  
 31 The Holy Family—Joseph working at his trade—a person looking in at the window—*pen and bistre, in the same manner—very fine*  
 32 A landschape—view of a village—*free pen and Indian ink, very fine, from the cabinet of Ploos*  
 33 A ditto—view of Dort—*free pen and bistre, very fine, from the same cabinet*  
 34 A capital landschape, a canal in front, a town in the distance, and a boor's waggon on the left side—*pen, and Indian ink*

## REMBRANDT.

35 The death of Jacob, *a most capital design, in pen and bistre—a composition of near twenty figures, producing a great effect, by the admittance of the sun-beams on the bed—from the cabinet of Ploos*

## W. VANDEN VELDE.

36 A landschape, with a shower of rain—*masterly design, in Indian Ink, with a tinge of colour—a piquant little piece*

37 A sea-piece—a fleet at anchor in the Offing, and many boats landing on the sands—*fine pen and Indian ink, delicately touched*

38 Three long slip views on the coast of Holland, representing distant views of an engagement between the English and the Dutch fleets, in 1660; *one of them contains a vast number of spectators, on the fore-ground—very fine, pen and Indian ink—from the cabinet of Ploos*

## ADRIAN VANDE VELDE.

39 A capital pen landschape—pasture fields, with a town in the distance—*washed with bistre and colour—singularly curious of this Master—from the same cabinet*

40 A landschape, with a standing cow, and several sheep; a shepherd asleep on the fore-ground, near a woman, who is carefless her dog—*free pen and Indian ink—from the collection of Ploos*

*N. B. This composition is etched by Vande Velde.*

## VANDYCK.

41 Portrait of an artist—*masterly, in black chalk*

42 Portrait of KING CHARLES THE FIRST, *whole length, standing, in his robes of the garter; on a table is placed the crown, orb, and sceptre—masterly in Indian ink—A CURIOUS DRAWING*

## J. BOTH.

43 A pair of capital designs—views in Italy—*masterly pen, and Indian ink—probably intended to be etched, to make up the set of six uprights*

## J. BOTH

44 A capital landschape, *in Indian ink*, from the cabinet of Ploos

45 A capital ditto—a wood scene—*fine pen and bistre*

## VAN DRIELST.

46 A landschape, with cattle and figures—a romantic scene—*pen and Indian ink—capital*

47 A pair of land-storms, with figures, *in the same manner—tasteful designs*

## VAN BATTEM.

48 A landscape, *in colours*, *vigorously touched in distemper—a piquant little piece*

49 A ditto, *in chiaro-scuro*, *in distemper—a vigorous and tasteful design*

50 A capital landschape, with ruins, *in colours*; on one side is a waterfall, on the other figures on horseback, going out a hawking—*highly finished in distemper*

51 A capital landschape, *in colours*, *in distemper—an evening scene—a most piquant morceau, highly finished*

52 A ditto, *in colours*, *in the same manner*, representing an extensive plain country, with a large town on the bank of a river, with a pleasantly situated village on the fore-ground—*one of the best works of this skilful artist—from the cabinet of Ploos Van Amstel*

## ITALIAN MASTERS.

## FEDERICO BARROCCIO.

53 A man, half-length, in a supplicating attitude—*black and white chalk, on blue paper, heightened*

54 A study for the famous Descent from the Cross, *delicately handled, in black and red chalk, from the cabinet of Ploos*

55 Bust of a young man—study for St. John—*black and red chalk, on blue paper, heightened—very fine—from the same cabinet*

56 Bust of a man—study for St. Joseph, *in black chalk, with crayons, on a bluish ground—very fine—from the same cabinet*

## BARROCCIO.

57 Bust of an old man looking down, a head of St. Joseph  
—crayons, on blue paper—very fine—from the same ca-  
binet

## MICHAEL ANGELO BUONAROTA.

58 Study for a dead Christ—masterly pen  
59 St. Sebastian—a masterly pen design  
60 Two—the Brazen Serpent, a study for the angle of a  
vault, pen and bistre; and a Holy Family—free pen

## DUTCH MASTERS.

## KAREL DU JARDIN.

61 An Italian landschape, in the vicinity of Mount Ve-  
suvius, with sheep and goats—fine pen and Indian ink  
beautiful  
62 An Italian landschape in the vicinity of Rome, with  
sheep on the fore-ground—fine pen and Indian ink  
63 A man on a mule, and a woman on foot, passing a  
brook—black chalk and Indian ink, on brown paper,  
heightened—very fine  
64 An itinerant musician, with a man dancing, &c. by  
Schouman, after Du Jardin—very fine in distemper, in  
colours

## CORNELIUS DU SART.

65 Pair—The mountebank, and the watch-man—pen and  
bistre—very fine—from the cabinet of Ploos  
N. B. The watchman is engraved in his work of imi-  
tations, by Ploos  
66 A country village, with figures—a woman on the fore-  
ground, with a pitcher in her hand—very fine, in  
Indian ink, with a little bistre, in 1689  
67 The door of a cabaret, with a great number of figures—  
masterly pen, with Indian ink and bistre—CAPITAL

## VARIA.

68 Pair, by F RANCIS MIERIS—gentleman sitting at a table  
with cards, engraved in Ploos's work of imitations;

## VARIA.

and a lady sitting, holding a purse, which she has emptied in her lap—*both in black chalk, on vellum—rare*

69 Horses and figures at the door of a house, preparing to go out a hunting, by BERCHEM, *after Wouwermans, in oil, with ochre*

70 A landschape, with figures and horses, &c. one of them drinking, by PH. WOUWERMANS, *finely and freely touched in Indian ink—CAPITAL—from the cabinet of Tonneman*

71 A man sitting in a Tabagie, half length, by WOLFF, *after Adrian van Ostade—very fine, in colours, highly finished*

72 Two men in a Tabagie, by DITTO—*after ditto equally fine, in the same manner*

73 Portrait of Nicolas Lainer, by J. LIEVENS, *in black chalk—CAPITAL*

74 Ditto of Constantine Huygens, by DITTO, *in the same manner—CAPITAL—from the cabinet of Ploos*

75 Pair of sea-pieces, by A. STORCK, in 1678, *charmingly touched with a light pen and Indian ink.—Equal to Backhuysen*

76 A pair of sea-pieces—sun-rise and moon-light—by L. BACKHUYSEN, *MOST CAPITAL, in Indian ink, from the cabinets of Vanden Burg and Feitama; and engraved by Ploos, in his work of imitations*

## DIRK VAN BERGEN.

77 A landschape, with a loaded mule and cattle—*fine pen, Indian ink, and colours—highly finished upon vellum*

78 A ditto, with a shepherd and shepherdess, and cattle—she is washing her feet in a piece of water on the fore-ground—*highly and delicately finished, in colours, dated 1690—CAPITAL*

79 A ditto—companion to the last—*still more CAPITAL*  
*N. B. The drawings of this artist are very rare, especially of this quality*

## JACOB CATS.

80 A landschape—a village, near a high road, along which a man is driving a cart, loaded with hay—*fine, in bistre*

81 A landschape—a village-view in Holland, near the lock of a canal, with a schuyt and a small boat—*very fine, in Indian ink*

## JACOB CATS.

82 A landschape, with cattle—*black chalk, with bistre—an elegant design*

83 A pair of rich and extensive ditto, with figures, cattle, and sheep, &c.—*black chalk and Indian ink*

84 A pair of beautiful ditto, *delicately handled, and finished in the same manner*

85 A pair of CAPITAL ditto—summer and winter—*exquisitely finished in colours*

## J. VAN HUYSSUM.

86 Two plumbs—a free sketch, in colours—very fine

87 A flower-piece, in colours—a CAPITAL and free design, executed with inimitable skill, and producing, at a small distance, the perfect appearance of nature

88 A ditto, with fruit, *EQUALLY CAPITAL and intelligent as the preceding article*

89 A MOST CAPITAL flower piece, *in the same manner, elegantly composed, and executed with the same skill as the others*—JAN. VAN HUYSSUM, FECIT, 1726

## ADRIAN VAN OSTADE.

90 Two small figures—a man sitting in a chair, and a woman coming forward with a mug and glass of beer—*pen and colours—very fine*

91 A boor, with his wife and child—*capital in colours*  
*N. B. He has etched this composition.*

92 THE INTERIOR OF A BOOR'S HOUSE—*A CAPITAL design, in colours touched with inimitable lightness, and equaling the, finest productions of the pencil of this skilful artist, without exhibiting any thing disagreeable in the detail. The effect of light and shade is admirable. It is dated in 1672, and is perfectly clear, the lights being reserved in the paper*

## ITALIAN MASTERS.

## VARIA.

93 Pair—Adam and Eve,—by PARMEGGIANO—one, *pen and Indian ink, with bistre, heightened; the other, black chalk, with Indian ink, heightened. The pictures are in chiaro-scuro, in the church of the Madona della Stecca*

## VARIA.

ta, at Parma—vide Scanelli Microcosmo, et D'Argenville vie des Peintres.—These drawings are from the cabinet of Ploos

94 A frieze, by POLIDORO—pen and Indian ink, on blue paper, vigorously heightened—formerly in the cabinet of De la Noue, and lately in that of Ploos

95 The Fall of the Giants, by PIERINO DEL VAGO—a CAPITAL design, containing a great number of figures—pen and Indian ink, on blue paper, painted in the Palazzo Doria, at Genoa.—See Vasari

96 A capital DESIGN, by JULIO ROMANO, containing a great number of figures, of both sexes—pen and bistre—touched upon and heightened by Rubens

## LEONARDO DA VINCI.

97 An emblematic design—a man beating a dog, or fox, with a twig—free pen, in a circle—from the cabinet of Ploos

98 Two heads of character—free pen—from the same cabinet

99 Six ditto—free pen, on dark brown paper—four of them heightened—from the same cabinet

100 Five heads of character, on one leaf—free pen, very fine—from the same cabinet

101 Three ditto, on one leaf, from ditto

## RAPHAEL.

102 A CAPITAL DESIGN of several figures entering a church—pen, red chalk wash, and Indian ink, heightened—from the cabinet of Ploos

103 An emblematical design—black chalk, on grey paper, heightened—formerly in the Arundel collection

104 The passage of the Red Sea—free pen and bistre, on brown paper, heightened, from the cabinet of JABACH

105 Madona, with the child and St. John, a lovely design, in red chalk, engraved in the impostures innocentes, by Pi-cart—a pen sketch on the back—from the cabinet of Ploos

106 Christ carried to the sepulchre, a MOST CAPITAL PEN DESIGN, from the cabinet of Crozat. It is etched by Count Caylus, No. 41, in the magnificent work bearing that name

N. B. Pen sketches on the back.

## NICHOLAS BERCHEM.

107 A young shepherdess piping to her flock, *a spirited sketch, in black chalk, delicately washed with Indian ink*

108 A landschape, with cattle—shepherds asleep—*masterly, in black chalk. It is etched by Berghem*

109 A landschape, with figures and cattle, in front of a piece of water, which traverses the fore-ground; behind which stands a ruined castle, *(Brederode)—the castle in red chalk, the rest in black*

110 Another view of the same castle, *in the same manner*

111 A tasteful landschape—*black chalk and Indian ink, highly and delicately finished—a woman, riding on a mule, is conversing with a man on foot—from the cabinet of Ploos*

112 A mountainous landschape, with figures, *in Indian ink—a charming design, dated 1653, from the same cabinet*

113 A charming ditto, perforated, an ass and cows on the fore-ground, one of which is milked by a woman—*light pen and Indian ink—dated 1654*

114 An elegant ditto, with cattle drinking on the fore-ground, near a monument, a shepherd piping, *in the same manner, from the cabinet of Ploos*

115 Jupiter and Europa—a CAPITAL DESIGN—*pen and bistre N. B. A print, with one of the figures left out, is engraved by Bloteling.*

116 A charming landschape, with a shepherd and sheep—*free and fine pen and bistre—dated 1654*

117 A CAPITAL LANDSCHAPE, with figures and cattle—*free pen and bistre, highly finished, in the best time of this imitable artist—a gem of the first water*

118 A CAPITAL DITTO—*companion to the last—in the same manner—exquisitely fine*

## PORTE-FOLIOS.

		Height	Breadth	No. of Leaves
1	One, in brown paper, Russia back and corners	—	—	21 $\frac{1}{2}$ In. by 15 57
2	One, in ditto, red leather back, vellum corners	—	—	24 18 $\frac{1}{2}$ 92
3	One, in marble paper, ditto, ditto	25 $\frac{3}{4}$	21	75
4	One, in blue paper, ditto and leather corners	—	—	26 22 74

		Height	Breadth	No. of Leaves
5	One, in ditto, vellum corners	25 $\frac{1}{2}$	19 $\frac{1}{2}$	63
6	One, in vellum	—	18	11 $\frac{1}{2}$
7	One, in Russia	—	22 $\frac{1}{2}$	16 $\frac{1}{2}$
8	One, in ditto	—	23	18
9	One, in ditto	—	26	20
10	One, in ditto	—	25	19
11	One, in Russia	—	24	28
12	One, elegant in Turkey	—	26	21
13	One, Russia oblong	—	14 $\frac{3}{4}$	20 $\frac{1}{2}$
14	One, Calf ditto	—	16 $\frac{1}{2}$	22
15	One, Russia upright	—	26	19
16	One, Calf ditto	—	23	20 $\frac{1}{2}$
17	One, Morocco, ditto	—	26	20 $\frac{1}{2}$

FINIS.